

CHAPTER 1: GUIDING PRINCIPLES OF THE FRAMEWORK

To accelerate and sustain all learners' proficiency in the visual and performing arts, ten principles are used to guide this framework and address the complexity of the content and the delivery of dance, music, theatre, and visual arts instruction. The principles direct the purpose, design, delivery, and evaluation of instruction. This framework:

- *Supports Education Code Section 51210 and 51220 requiring instruction in the arts.*

This code specifies that the required adopted course of study used by schools for grades one through six (EC 51210) and grades seven through twelve (EC 51220) must include the visual and performing arts. As with all other subject areas except physical education, the education code does not state the number of minutes of instruction required although it does require schools to provide instruction in the arts for all students. (Appendix X)

- *Uses the visual and performing arts content standards adopted by the State Board of Education (California Department of Education, 2001) as the basis of curriculum.*

The standards serve as curricular guideposts for teachers and provide clear-cut curricular goals for all learners. The Western Association of Schools and Colleges also looks for standards-based courses during its accreditation process. Curriculum based on the content standards requires active learning through study, practice, and creation and/or performance of works of art. It also requires reading about the arts and artists; researching the arts from the past and present; writing about the arts and artists to reflect on one's own observations, experiences, and ideas about the arts; and participating in arts criticism based on reliable information and clear criteria.

- *Defines a balanced comprehensive arts program as one in which the arts are studied as discrete disciplines, related to each other, and when appropriate, to other subject areas in the curriculum.* Students in a comprehensive program master the standards of an arts discipline which includes all five strands.

- The five strands are as follows:
- (1) *Artistic perception* refers to processing, analyzing, and responding to sensory information through the use of the language and skills unique to dance, music, theatre, and visual arts.
- (2) *Creative expression* - creating a work, performing, and participating in the arts disciplines. Students apply processes, skills in composing, arranging, and performing using a variety of means to communicate meaning and intent in their own original formal and informal works.
- (3) *Historical and cultural context* - the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline and not human diversity as it relates to that discipline. Musicians, composers, artists, writers, actors, dancers, and choreographers are all looked at closely, as are cultures and historical periods.
- (4) *Aesthetic valuing* - analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They critically assess and derive meaning from the work of a discipline, including their own, and of performances and original works based on the elements and principals of an arts discipline, aesthetic qualities, and human responses.
- (5) *Connections, relationships, applications* involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas, and careers. Students develop competencies and creative skills in problem solving, communication, and time management that contribute to lifelong learning and career skills. They learn about careers in and related to arts disciplines.

- 115 • *Promotes alignment of standards-based curriculum, assessment, and instruction*
116 *throughout the grade levels at the school and district levels to provide a*
117 *comprehensive, coherent structure for visual and performing arts teaching and*
118 *learning.* Alignment will prepare students to meet high school graduation
119 requirements and entrance requirements of the University of California and the
120 California State University systems (see Appendix X). Alignment will also require
121 that teachers be prepared to teach a standards-based curriculum in the arts through
122 preservice and in-service professional development programs.
123
- 124 • *Views assessment of student work as essential to a standards-based program in the*
125 *arts.* The assessment of student work in the arts helps students learn more about what
126 they know and can do. Assessment also provides teachers with information for
127 improving curriculum and instruction and school districts with data for ensuring
128 accountability. Performance assessments such as portfolios, projects, exhibitions, and
129 reflections are inherent to the arts and the artistic process.
130
- 131 • *Expands the emphasis of using new media and electronic technology in the arts.* In
132 the past 200 years, technological processes have provided many new ways of making,
133 recording, and delivering the arts, allowing a variety of systems to document, create,
134 and teach dance, music, theatre, and the visual arts. This framework uses the term
135 “new media and electronic technology” to reach back to the past 200 years to
136 photography and film and includes the most recent developments in computer
137 technology and electrical, audio, and digital media.
138
- 139 • *Addresses all learners in classrooms.* At each school level, arts instruction should
140 provide avenues in which each student can work at a personalized pace to learn and to
141 develop self-expression and self-confidence. Curriculum and instruction may need
142 modification and/or adaptations to encourage the successful participation of students
143 with a variety of disabilities as well as for students who excel or have a special
144 interest in the arts.
145

- 146 • *Has a broad view of culture.* Students experience the five component strands in the
147 arts content standards from the perspective of the American culture and of worldwide
148 ethnic, racial, religious, and cultural groups. Respect for the multiplicity of cultures
149 pervades the framework and the content standards.
150
 - 151 • *Recognizes the role the arts play in preparing students for careers and full*
152 *participation in society.* Arts education provides direct training for jobs in the
153 flourishing arts industry in California. According to the Music Educators National
154 Conference, “Creative industries are key to the economy of California and a source of
155 future employment for up to one in five California students.” (*Exploring Careers in*
156 *Music, 2000*) Education in the arts prepares students for work in any field. The
157 National Governors Association (NGA) claims that “Programs incorporating the arts
158 have proven to be educational, developmentally rich, and cost-effective ways to
159 provide students with the skills they need to be productive participants in today’s
160 economy.” In the May 1, 2002 “Issue Brief”, NGA claims that the arts are one tool
161 that states use to enhance workforce readiness for students in both the general and at-
162 risk populations.
163
 - 164 • *Is designed to be useful to teachers, arts professionals, administrators, parents, and*
165 *supporters of the arts.* The *Visual and Performing Arts Framework* is a tool for
166 teachers and a guide for publishers and those who develop educational materials. It is
167 also useful to planning arts programs, professional developers, artists who teach in the
168 schools, principals, district and county leaders of curriculum and instruction, those
169 who provide the arts in the community, college and university arts teachers and
170 educators, parents, community members, and business and industry leaders.
171
- 172 Those involved in teaching the visual and performing arts may include classroom
173 teachers, arts specialist teachers, artists, and community members. All who teach the arts
174 are helping to shape students’ abilities to think, observe, create, use their imaginations,
175 organize thoughts and feelings, assess critically, and respond in predictable and
176 unpredictable ways. They communicate to their students that the arts are about enjoying

177 the rich benefits of life in the United States, engaging in multiple opportunities for self-
178 expression and delighting in the creative efforts of others. As students achieve in the arts,
179 they participate in society by looking at things carefully, hearing things thoughtfully, and
180 feeling things sensitively. When students have access to the arts throughout their school
181 years, they have the opportunity to grow as creative, intellectual, and spiritual human
182 beings.

183